



2024 AP[®] 3-D Art and Design

Sustained Investigation

Analytic Scoring Rubric and Score Rationale

Row C—Score 3

Written Evidence

Sustained Investigation

Identify the inquiry that guided your sustained investigation.

Response:

Can repairing something make it more beautiful? My investigation uses visible repairs like patches, darning, and other mending techniques as well as healing imagery to represent how I am learning to heal from physical and emotional pain. The meticulous mending techniques I employ create time for careful reflection. I experimented with botanical motifs to symbolize different emotions using Victorian flower language and flower symbolism. I used gold to reference the Japanese art of Kintsugi and emphasize the value in the process of repair.

Describe ways your sustained investigation developed through practice, experimentation, and revision.

Response:

My work began as an exploration of how healing can be represented physically through mending, but as my work progressed I shifted my focus to reflect on personal struggles, focusing on a different aspect of myself with each piece. I also shifted away from working on the body and toward larger/more interactive pieces. I used moodboards to develop a visual language and took inspiration from historical objects and their connotations: handkerchiefs=emotion, china=antiquity, or stockings=intimacy. Hand-sewing and meticulous repair techniques become therapeutic and allow for personal reflection.



Image 1

Sustained Investigation

Height: 48

Width: 48

Depth: 2

Materials:

hand-made skirt, batik with indigo dye,
beading

Process(es):

Celtic myth: healing others after
personal tragedy blue=melancholy
gold=healing beading=kintsugi



Planned a 4- panel story but expanded to 6-panels for a more cohesive narrative

Image 2

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook pages, half-scale paper

mock-up to plan surface design

Process(es):

china plates=ancient stories/antiquity

surviving today Celtic myth simplified

into a 6-panel story



practicing resist-dyeing process



process photos

Image 3

Sustained Investigation

Height: N/A

Width: N/A

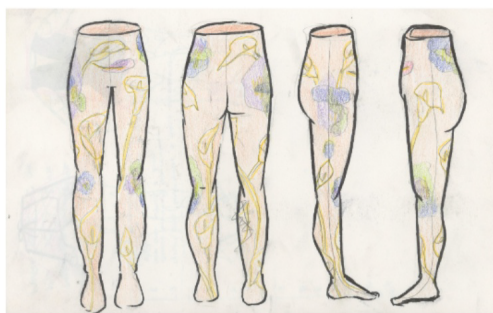
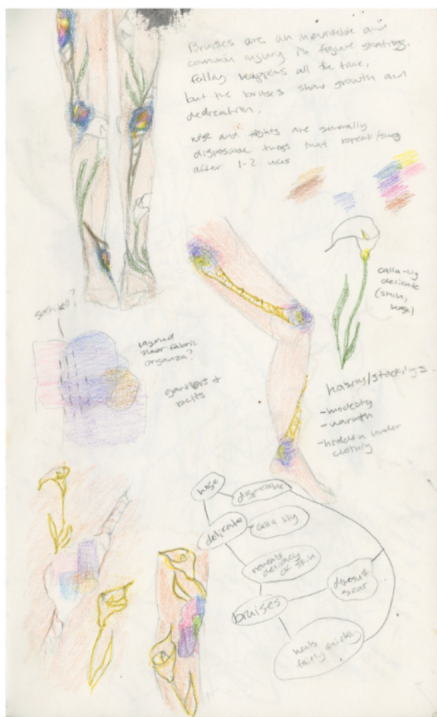
Depth: N/A

Materials:

test panel, dyeing process includes many layers of dye and wax resist

Process(es):

experimenting with layers of indigo dye for range of values



gold rips changed to calla-lilies
(symbol of delicateness)



Image 4

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook pages planning

surface/composition, embroidery

process photo

Process(es):

changed fabric to figure-skating costume

mesh to reinforce skating theme and

increase mobility



Image 5

Sustained Investigation

Height: 30

Width: 12

Depth: 9

Materials:

hand-made tights, chiffon, organza,
sashiko stitching, embroidery, beading

Process(es):

work becomes more personal

bruises=grit tights=intimacy gold=beauty

in healing calla lily=delicate

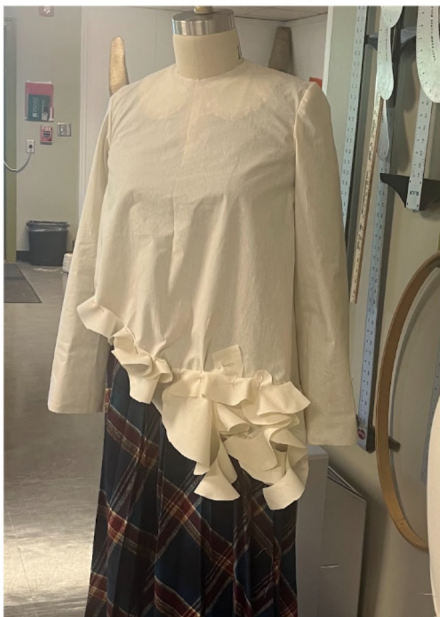


Image 6

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

mock up vs final revising ruffle style and adjusting fit before making final piece

Process(es):

creating outfit from second-hand clothes, adding transparent layer on top

Made a mock-up of shirt to experiment with ruffles, revised them to drape better on final



Image 7

Sustained Investigation

Height: 50

Width: 20

Depth: 20

Materials:

hand-made organza top, darning with
gold thread, second-hand clothing

Process(es):

unconventionally repairing damaged
clothes gold=beauty in healing



experimenting with button placement

sketches/idea development

Image 8

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

experimenting with composition,
sketchbook pages planning glove
construction

Process(es):

added painted flowers on buttons to
improve unity



Image 9

Sustained Investigation

Height: 19

Width: 10

Depth: 2

Materials:

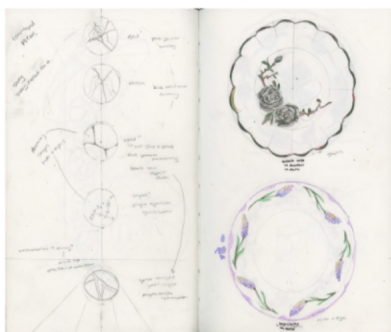
hand-made gloves, acrylic on buttons
and cardboard, embroidery

Process(es):

hands fasten into fists=isolation

buttons=fastening, limiting

gloves=protection daffodils=rejection



planning plate designs using flower symbolism



Image 10

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook pages planning plate designs and means of repair, plate-breaking process

Process(es):

black rose=despair purple

hyacinth=regret blue cornflower=delicate

pink yarrow=healing



Image 11

Sustained Investigation

Height: 65

Width: 6

Depth: 12

Materials:

painting blank plates, breaking them,
repairing with staples, hook-and-eye
closures, and safety pins

Process(es):

shifted away from working on the body
gold=healing process flowers=victorian
flower language/emotion

Image 12

Sustained Investigation

Height: N/A

Width: N/A

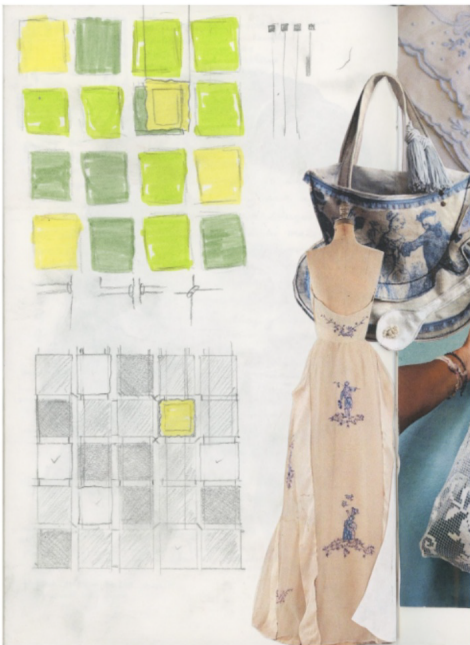
Depth: N/A

Materials:

sketchbook pages planning installation,
screen print test

Process(es):

scanning antique handkerchief, screen
printing scan onto organza squares
"useless copies"



Planning installation: revised grid from 4x4 to 5x5 to strengthen juxtaposition



Screen printing test on muslin



Image 13

Sustained Investigation

Height: 60

Width: 60

Depth: 36

Materials:

screen print on organza, antique
handkerchief, gold thread

Process(es):

one repaired thing better than many
copies gold=repair/value screen
print=artificial grid=repetitive



Sketches and research to develop concept

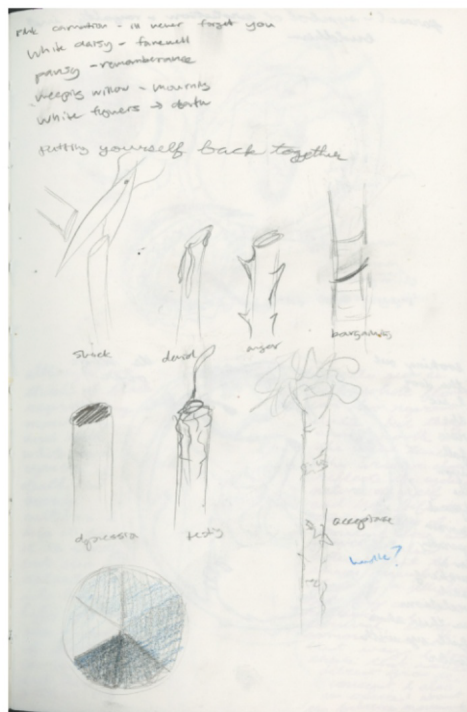


Image 14

Sustained Investigation

Height: N/A

Width: N/A

Depth: N/A

Materials:

sketchbook photos planning form and ideas

Process(es):

comparing stages of grief to stages of plant growth, plant

regeneration=metaphor for grief



Image 15

Sustained Investigation

Height: 68

Width: 36

Depth: 36

Materials:

hand-sewn parasol, acrylic on fabric,
chiffon, lace

Process(es):

began allowing viewer interaction

gold=healing branch=grief

process/regeneration white=mourning

Analytic Scoring Rubric Row C: Materials, Processes, and Ideas

1	2	3
Little to no evidence of visual relationships among materials, processes, and ideas.	Visual relationships among materials, processes, and ideas are evident .	Visual relationships among materials, processes, and ideas are evident and demonstrate synthesis .

Score Rationale

The visual relationships among materials, processes, and ideas are evident and demonstrate synthesis. To answer the question, “Can repairing something make it more beautiful?”—the portfolio investigates the idea and act of mending and healing. Materials are skillfully manipulated to communicate with the viewer through various modes of composition. Performative modeling of fashion and installation presents engaging visual narratives. By putting the “mended” on display, vulnerability and courage are implicitly conveyed. Additionally, style is considered and draws inspiration from a multicultural blend of Japanese, Victorian, and Celtic influences. The “hand-made skirt” in Image 1, employs an intricate series of motifs done in “batik with indigo dye.” The imagery in each panel adds to a story of “personal tragedy” as they collectively run horizontally along the bottom of the skirt. When the skirt is modeled in the sitting pose, the form of a circle emulates a “plate” that has been mended through the “Japanese art of Kintsugi.” In a posture of “reflection,” the model looks down at the fractured plate that is pieced together with gold “beading.” Victorian-style floral notes, monochromatic values of blue, and delicate fabrics, all evoke feelings of ‘melancholy’ and innocence. In an alternative approach, the installation of plates shown in Image 11, displays Kintsugi using “staples, hook-and-eye closures, and safety pins.” Four hand-painted plates hang mended and healed on a wall, while a fifth plate remains broken on the floor beneath. The arrangement of the installation gives power to the scars on display and suggests a reason for hope. Throughout the entirety of this investigation, ideas are realized with effective use of select materials, through processes that are both physical and conceptual. Lastly, there is a sophisticated fluency in the way 2-D applications are used to create 3-D forms by way of fashion, modeling, performance, photography, and installation.



Image 1



Image 11